

THE BIRGE BOOK
FOR 1908

THE LIBRARIES
COLUMBIA UNIVERSITY

AVERY LIBRARY

AVERY
CLASSICS
AT
8545
M13
1907



Digitized by the Internet Archive
in 2023 with funding from
Columbia University Libraries

BOOK OF ILLUSTRATIONS OF
NEW PATTERNS OF
PAPER HANGINGS
FOR THE SEASON OF 1908



MANUFACTURED BY **M. H. BIRGE & SONS CO.**
OFFICE AND WORKS AT BUFFALO, N. Y., U. S. A.
SALESROOMS AT 1170 BROADWAY, NEW YORK;
27 LAKE STREET, CHICAGO, ILL.; 120 TREMONT
STREET, BOSTON, MASS.; 604 PINE STREET, ST.
LOUIS, MO.; 46 BERNERS ST., OXFORD STREET,
LONDON, W., ENGLAND

THIS COPY IS No. 1661

AND IS PRESENTED TO

Miss Clark Nixon

BY M. H. BIRGE & SONS CO.



46 BERNERS STREET, OXFORD STREET, LONDON, W., ENGLAND
OFFICE AND SALESROOMS, M. H. BIRGE & SONS CO.

LONDON OFFICE



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 70

DADO, S-1744
CAP AND BASE, S-744
UPPER SIDE WALL, S-745
STOLE, S-736
CEILING DECORATION, S-1736



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 71

SIDE WALL, D-776
CROWN AND BASE, D-76
SIDE WALL STRIPE, D-777
CROWN EXTENSION, D-77
TREILLAGE, S-1773



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 72

SIDE WALL, F-914
BASKET CROWN, F-14
CEILING, F-915
DECORATION AND ORNAMENT, F-15



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 73

SIDE WALL, D-764
CROWN, D-64
FILLER, D-765



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 74

SIDE WALL, D-796
EXTENSION CROWN, D-97
CROWN AND BASE, D-96
FILLER, D-797



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 75

SIDE WALL, S-1720
CROWN AND BASE, S-720



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 76

SIDE WALL, S-1726

CROWN, S-726

FILLER, S-1727

CEILING COMBINATION, { S-1747

{ S-747

STOLE DECORATION, S-1746



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 77

SIDE WALL, S-1742
CROWN, S-742
STILING, S-1743



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 78

SIDE WALL, S-1712
CROWN, S-712
BASE, S-713
MOULDING DECORATION, S-1713
FILLER, S-1711



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 79

SIDE WALL, S-1732
FILLER, S-1732
CROWN, S-732
BASE, S-733



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 80

SIDE WALL, S-1728
CROWN, S-728
FILLER, S-1728



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 81

SIDE WALL, S-1700
CROWN, S-700
BASE, S-701



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 82

SIDE WALL, S-1734

CROWN, S-734

TRELLAGE COMBINATION, S-1772



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 83

SIDE WALL, E-826

CEILING, F-925

TRELLAGE COMBINATION, S-1772



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 84

BASE, S-1740

UPPER FRIEZE, { S-776

{ S-777

TREILLAGE COMBINATION, S-1772



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 85

DADO, S-1716

DADO CROWN, S-1718

THREE PART FRIEZE, { S-716
 { S-717
 { S-718

BORDER, S-1717



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 86

FOUR PART LANDSCAPE DECORATION, 7026
PANEL BORDER, 7526



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 87

DECORATION, 8554
FILLER, 8518



Copyrighted, 1907, by M. H. Birge & Sons Co.

Interior, No. 88

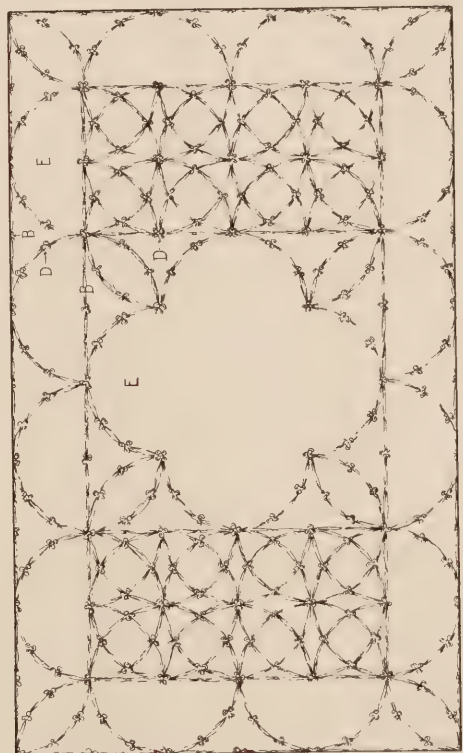
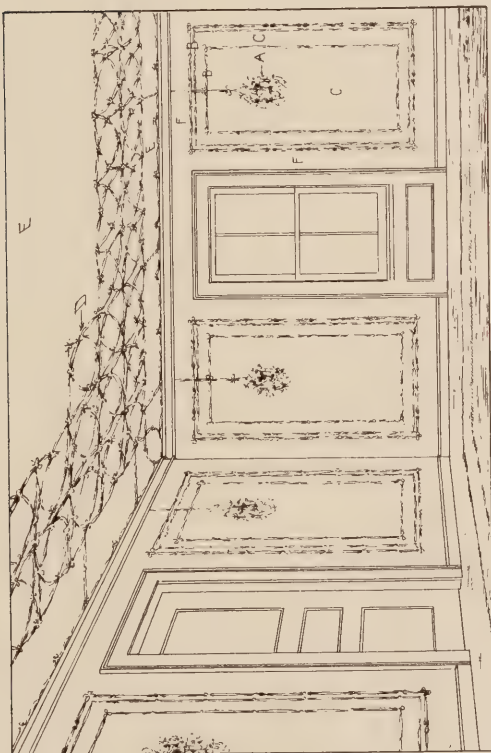
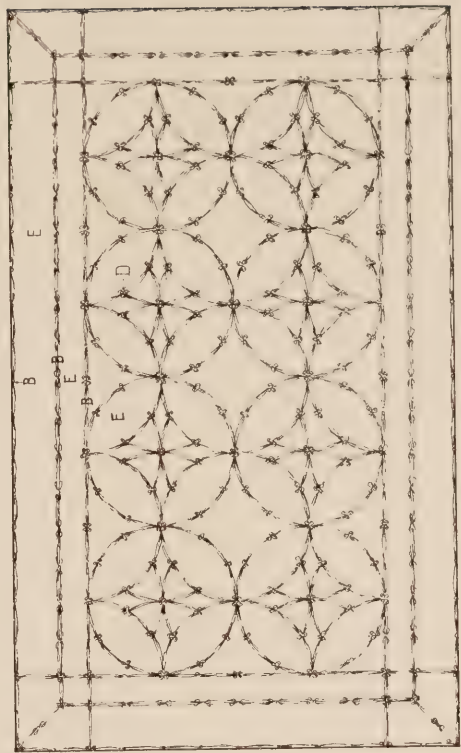
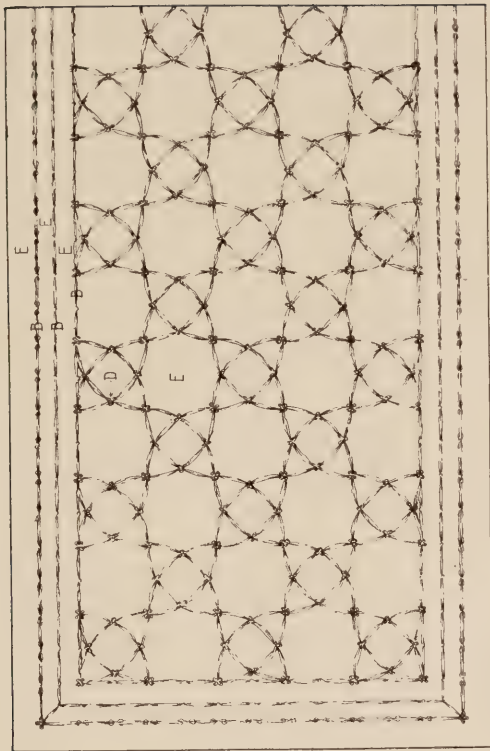
FRIEZE, 8590
DADO, 8594
HIDE, 8312



Copyrighted, 1907, by M. H. Birge & Sons Co.

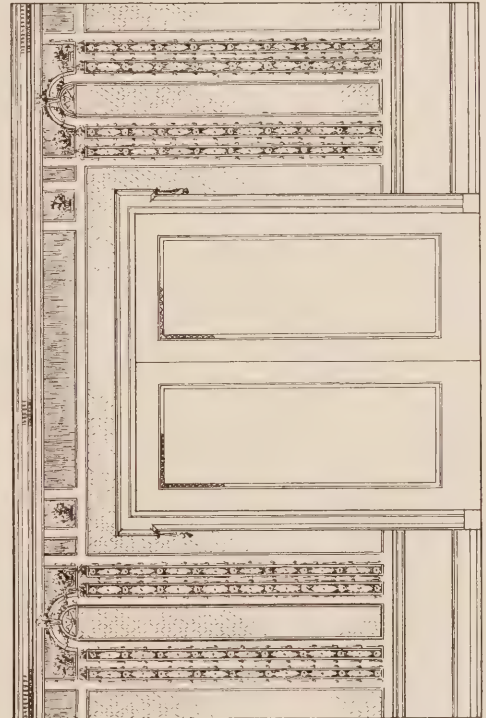
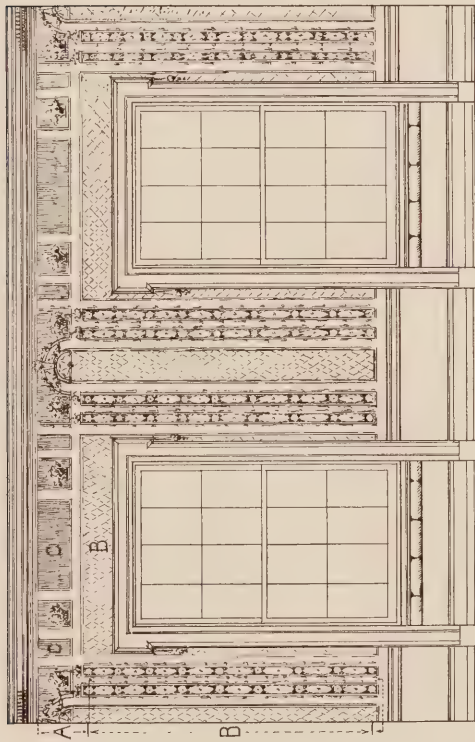
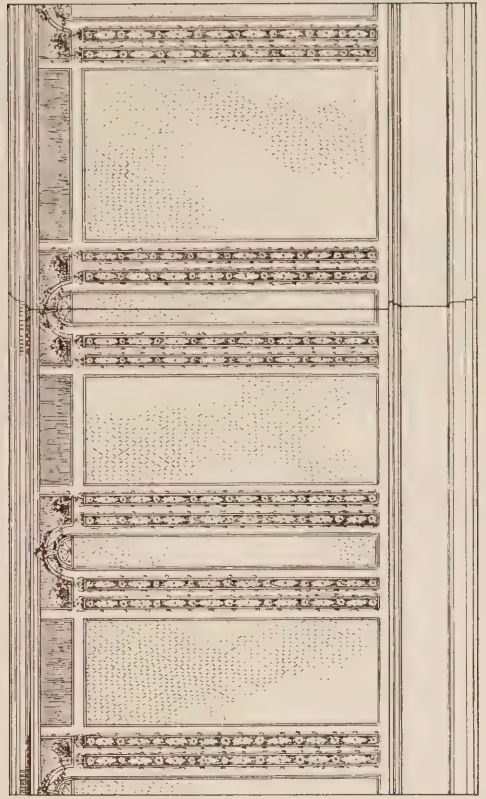
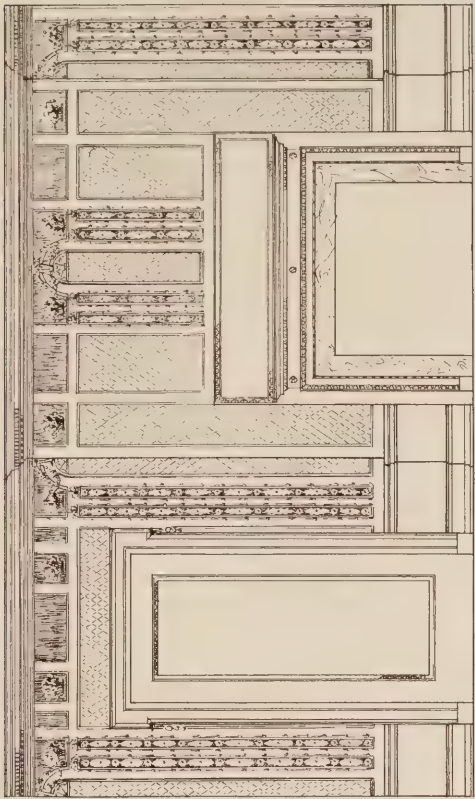
Interior, No. 89

MANTEL PANEL, 8562
ORNAMENTS, 8580
WALL PANEL, 8574
CEILING BORDER, 8558
FRIEZE BORDER, 8559
HIDE, 8312



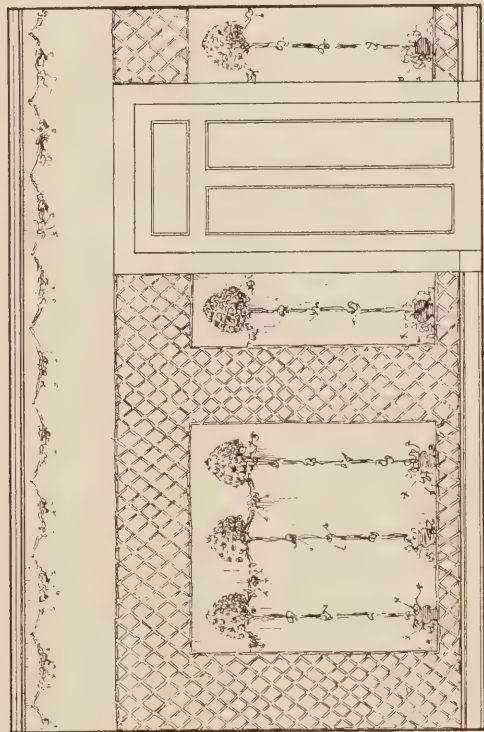
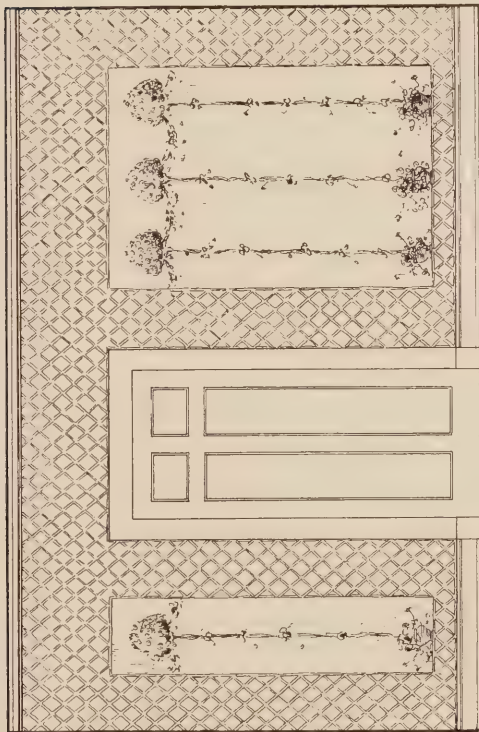
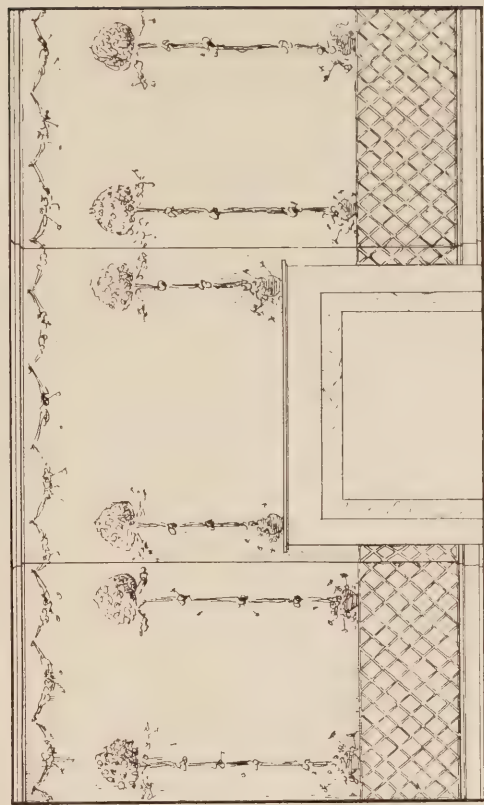
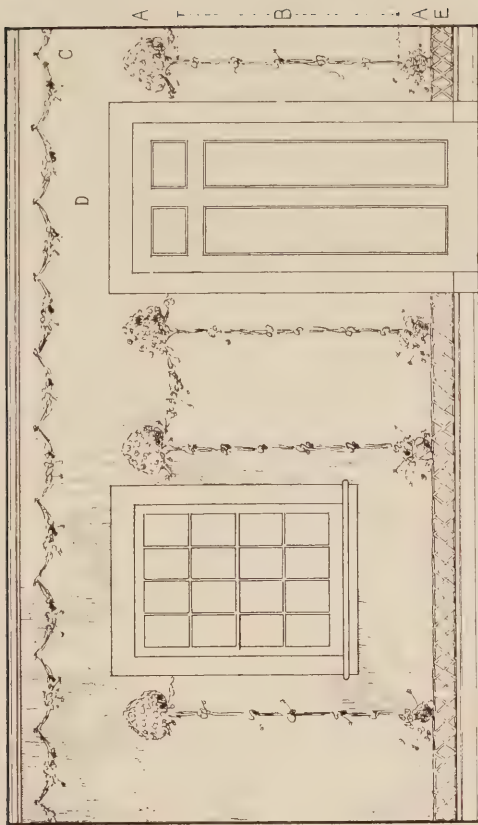
- I** A Crown, F-14
 B Decoration, F-15
 C Side, F-914
 D Ceiling, F-915
 E Ground to Match, F-915
 F Plain Stiling

See Interior, No. 72.



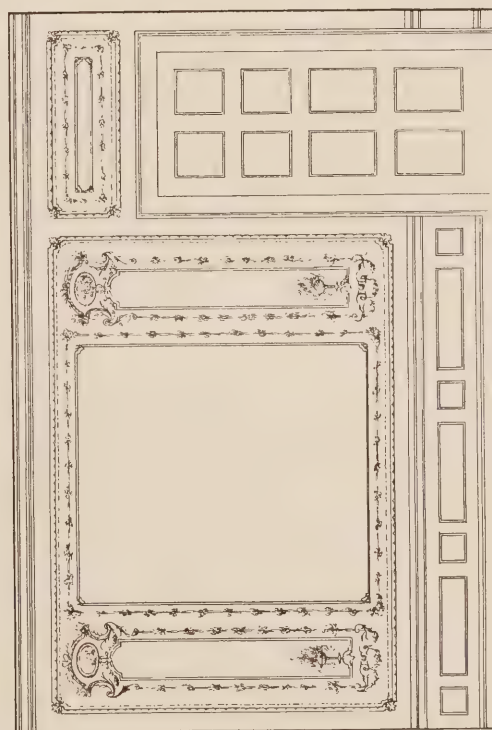
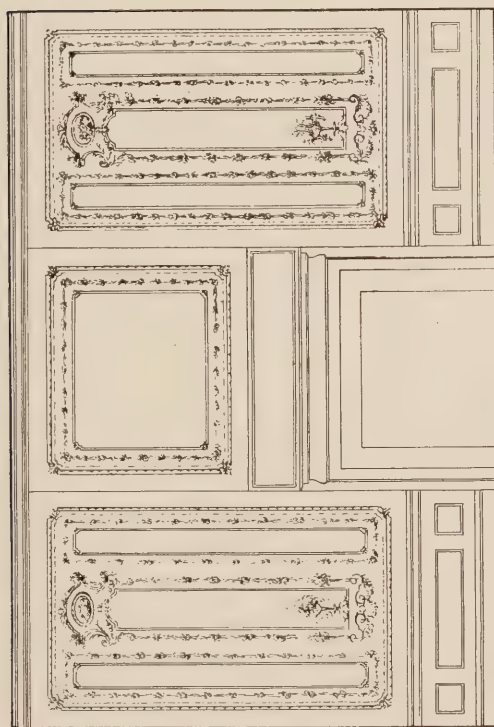
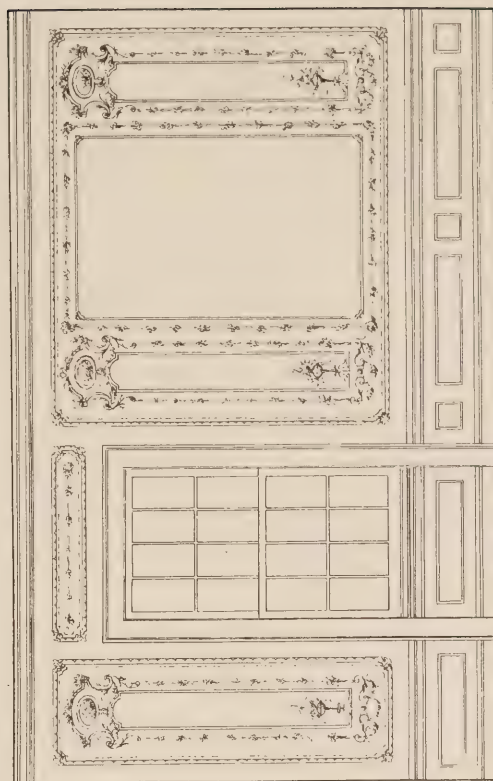
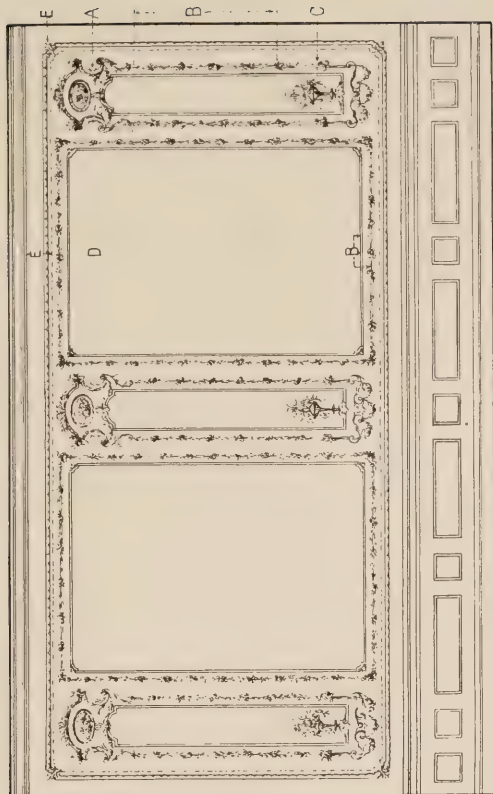
- II** A Cap and Base, S-720
 B Side, S-1720
 C Plain Tint

See Interior, No. 75



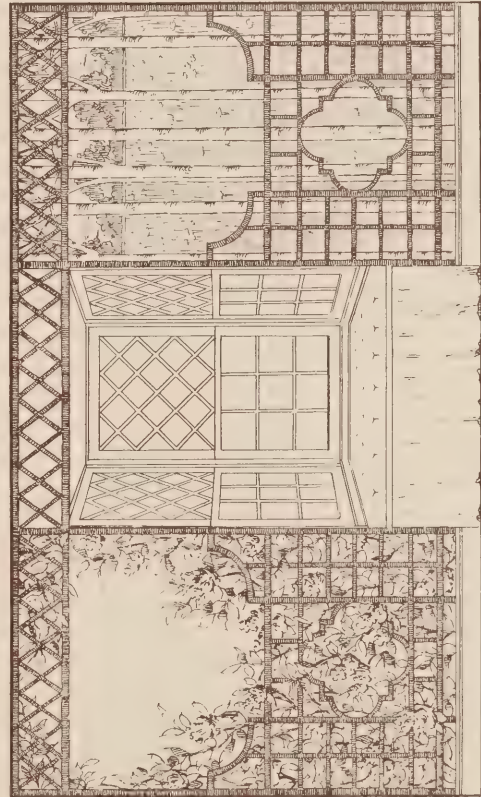
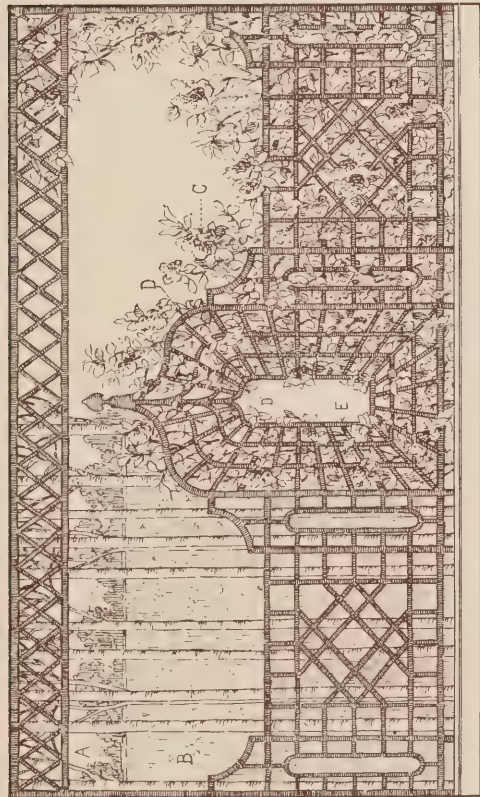
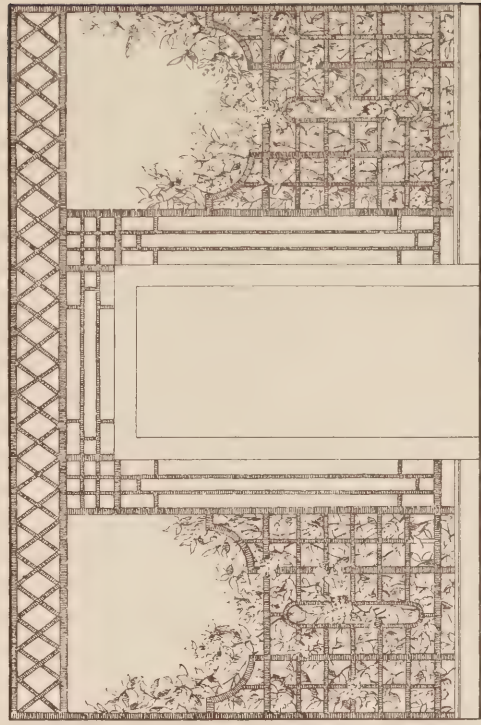
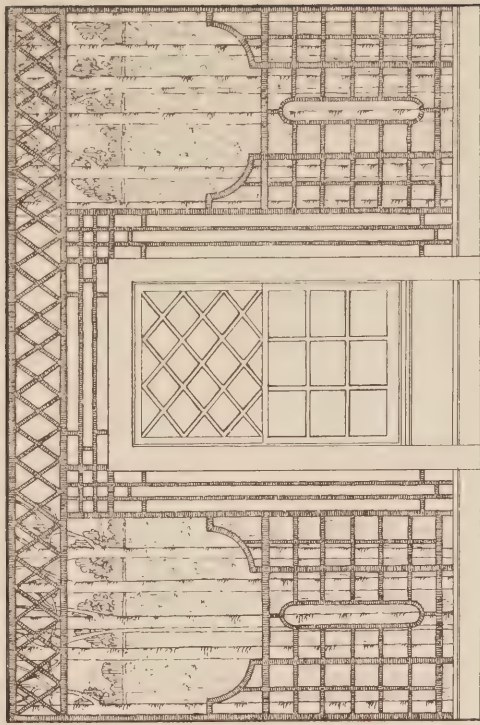
- III** A Cap and Base, D-76
 B Side, D-776
 C Crown, D-77
 D Side, D-777
 E Treillage, S-1773

See Interior, Nos. 71 and 74.



- IV A Crown, S-712
 B Side, S-1712
 C Base, S-713
 D Filler, S-1711
 E Decoration, S-1713

See Interior, No. 78.



- V A Crown, S-734
 B Side, S-1734
 C Side wall, E-826
 D Treillage, S-772
 E Treillage, S-1772

See Interior, Nos. 82 and 83.

PLATE II

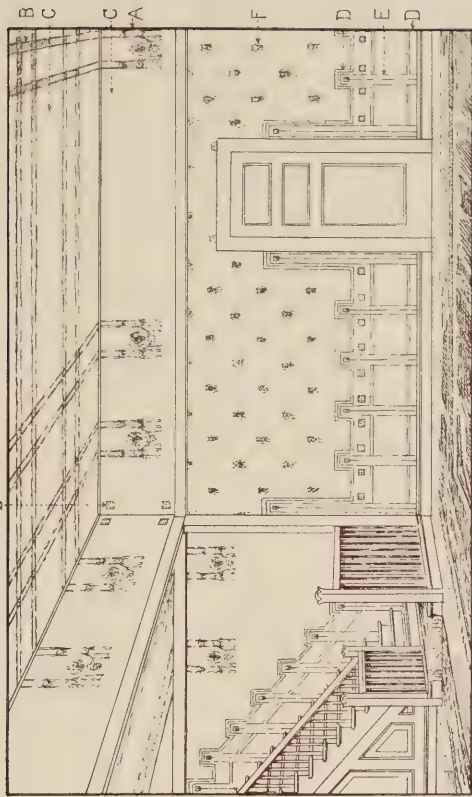


PLATE IV

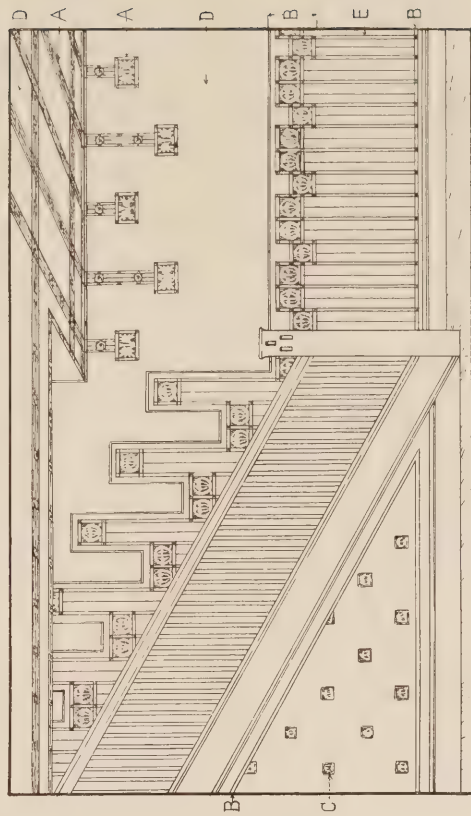


PLATE I

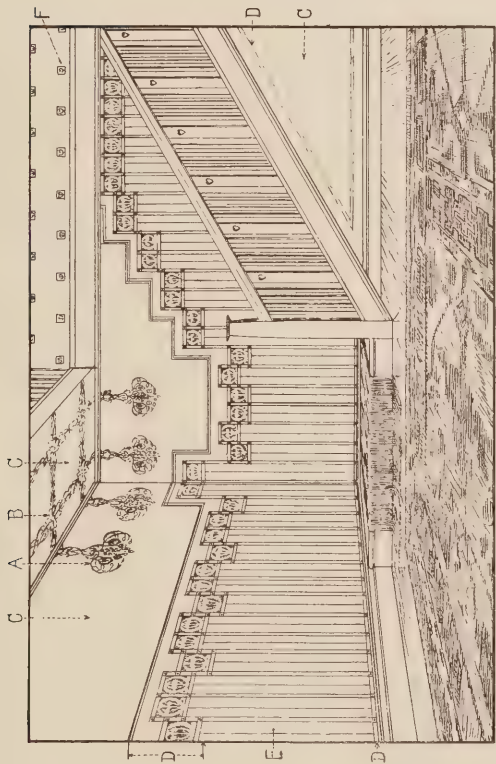
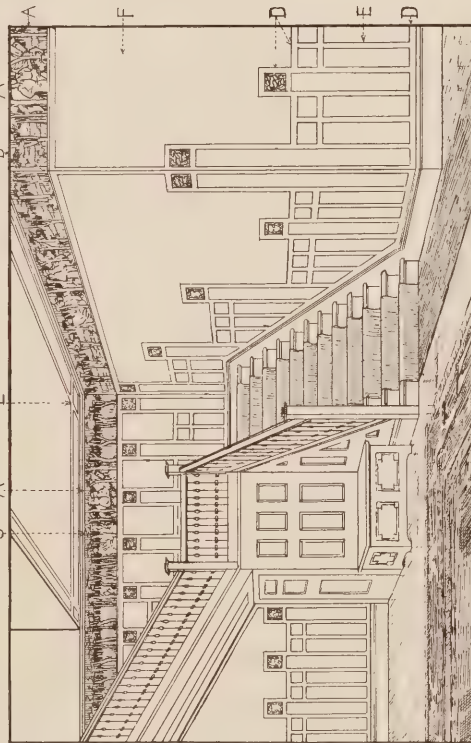


PLATE III



- VI**
- PLATE I
 A Stole Ornament, S-736
 B Ceiling Bands, S-1736
 C Plain Ground
 D Cap and Base, S-724
 E Side, S-1724
 F Upper, S-725

- PLATE II
 A Stole Ornament, E-60
 B Ceiling Bands, E-860
 C Under Print of E-860
 D Cap and Base, S-744
 E Side, S-1744
 F Upper, S-745

- PLATE III
 A Group with Horses, S-717
 B Extension, S-718
 C Group with Dogs, S-716
 D Cap and Base, S-1718
 E Side, S-1716
 F Plain Ground

- PLATE IV
 A Stole Ornament and Ceiling Bands, S-1746
 B Cap and Base, S-724
 C Upper, S-725
 D Plain Ground
 E Side, S-1724

Plates 1, 2, and 4. See Interior, No. 70 and No. 76.
 Plate 3. See Interior, No. 85.

PLATE II

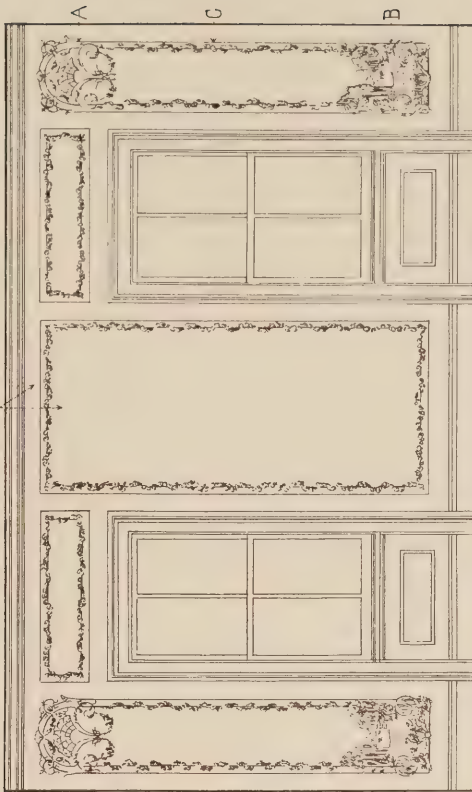


PLATE V

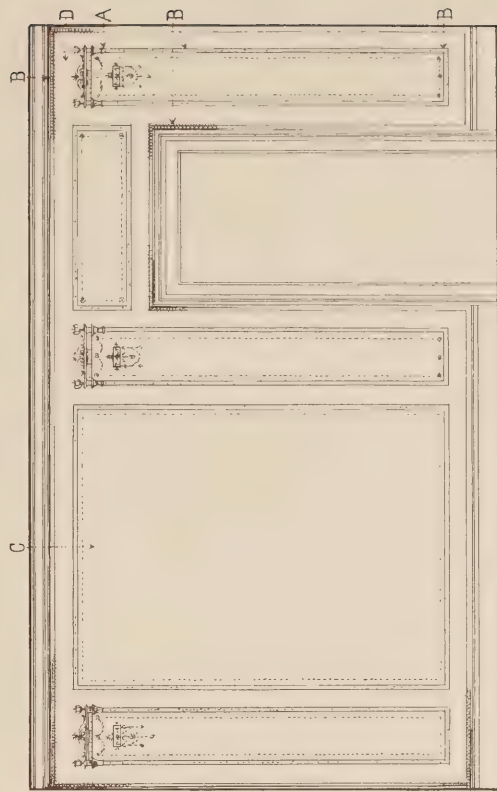


PLATE I

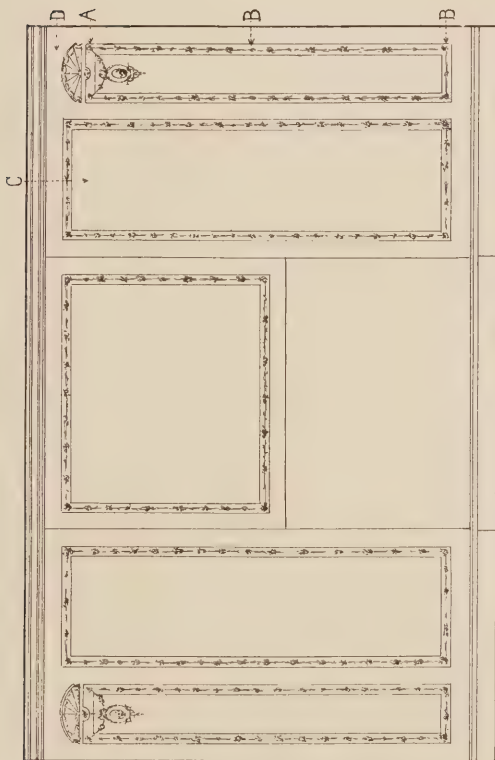
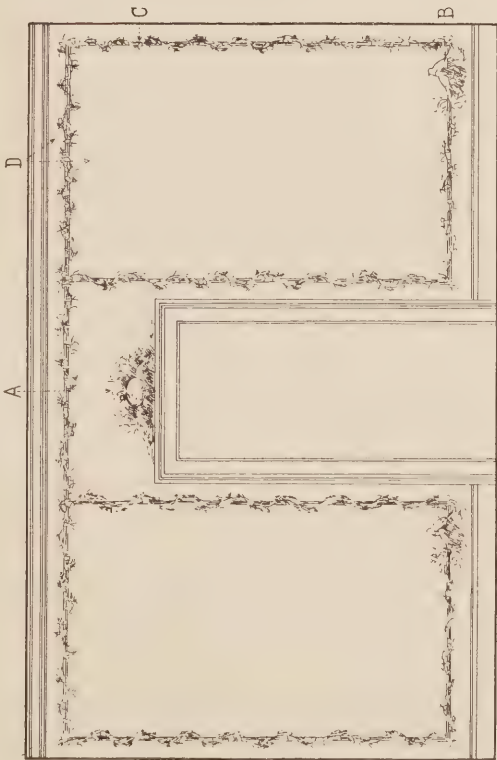


PLATE III



VII

PLATE I

- A Cap, D-64
- B Side, D-764
- C Filler, D-765
- D Stiling

PLATE II

- A Cap, S-700
- B Base, S-701
- C Side, S-1700
- D Plain Ground

- Plate 1. See Interior, No. 73.
- Plate 2. See Interior, No. 81.
- Plate 3. See Interior, No. 79.
- Plate 4. See Interior, No. 77.

PLATE III

- A Cap, S-732
- B Base, S-733
- C Side, S-1732
- D Plain Ground

PLATE IV

- A Cap, S-742
- B Side, S-1742
- C Plain Ground
- D Stiling

Plates 1, 2, 3 and 4, show "lay-outs" for four decorations, any one of which can be arranged on the wall as shown in either of the four plates.

I N D E X

- LONDON HOUSE The London offices and showrooms of the M. H. Birge & Sons Company are situated at 46 Berners Street in the West End, occupying what was once a characteristic fashionable residence in the time of the brothers Adam, whose manner of decoration is to be seen in the illustration on page No. 1.
- Altho the premises had been put to various uses since the time of George III., little injury was done to the handsome interior, and by careful and consistent restoration and decorative treatment the whole has been returned by us to its original dignified form.
- The success of this work has been attested to by various flattering comments in several of the English trade publications.
- These offices and salesrooms will control the business for the United Kingdom and the Continent.
- INTERIOR No. 70 This interior illustrates the value of the wainscot patterns, of which we show a number; and all of which admit of being used on the stairway as well as on the straight walls. (See also "Lay-out" No. VI in back of book.)
- The motif in this design is the eye of the peacock treated in a severity suggesting the modern German school.
- The ceiling has been decorated with ornamental bands which terminate in a decorative pendant or stole. (See also "Lay-out" No. VI.)
- The ordinary treatment of ceilings has left much to be desired, and as a provision for this important part of the interior we are showing a number of original effects produced by the use of these stole decorations. Since the range of possibilities is limitless, the decorator will now be enabled to secure original combinations by the use of these various parts.
- All the papers illustrated in this interior are 22" Specials.
- INTERIOR No. 71 In this decoration is shown one of the many possibilities of the chrysanthemum and nasturtium. Further suggestions will be found in "Lay-out" III. Here also is introduced the "Treillage" work which is playing such an important part in the leading examples of modern work both at home and abroad.
- The word "Treillage" carries its own meaning, since it is merely the French word signifying trellis work. Used in this way, however, it differs from the ordinary trellis, which becomes merely a frame to be hidden by growths of various kinds. Here treillage is of itself a decoration and imparts to the interior an atmosphere of outdoors; and with the elements of stripes of varying widths, curves, key blocks, and finials—which we are furnishing—an infinite variety of treatments may be accomplished. (See also Interiors Nos. 82, 83, and 84.)
- The designs illustrated in this interior are 20" Machine Decorations.
- INTERIOR No. 72 This illustration shows one of the many possibilities of this pattern, the elements of which admit of the helpful practice of cutting out and rearranging the elements to suit requirements. Further instances are shown in "Lay-out" I.
- The ceiling will be found to be very useful, since it may be cut out to form large figures for large ceilings, and in other arrangements to produce small devices for small ones.
- The papers of this illustration are 20" Machine Goods.
- INTERIOR No. 73 The elements comprised in this set may be made to yield a variety of panel treatments, plain or ornamental. (See also "Lay-out" VII.)
- The patterns illustrated are 20" Machine Papers.
- INTERIOR No. 74 This illustration shows an interior in the spirit of the modern English style, and with the elements available a great variety of effects are possible. (See also "Lay-out" III.)
- The designs shown are produced in the 20" Machine Grade.
- INTERIOR No. 75 The interior here shown is in the spirit of the Georgian period, and because of the unusual divisions of the width of each strip into panels a very striking result is obtained. (See also "Lay-out" II.)
- The papers illustrated are of the 22" Special Machine Grade.
- INTERIOR No. 76 This interior is an original arrangement, somewhat in the spirit of the modern movement,—both Scotch and German. Note the use of the stole decoration on ceiling. (See also "Lay-out" VI.)
- All the papers illustrated in this interior are 22" Machine Specials.

- INTERIOR No. 77 The several parts to this set admit of being arranged in a great variety of decorations in the spirit of the Adam's style. (See also "Lay-out" VII.)
This design is produced in the 22" Machine Grade.
- INTERIOR No. 78 This is one of the most complete decorations ever produced by us, being after the style of Louis XVI.
In this case the moulding is used merely as an extension in the panels, but in "Lay-out" IV it is shown as forming a large panel about the group of lesser panels. With the parts to this set one may accomplish practically any form of recognized French paneling.
The decoration is made in the Special 22" Machine Grade.
- INTERIOR No. 79 This dainty and sentimental panel decoration recognizes no particular period, but will at once recommend itself for its possibilities. (See also "Lay-out" VII.)
The patterns illustrated are Special 22" Machine Goods.
- INTERIOR No. 80 The cartouche panels in this decoration may be supplied with some of the excellent colored prints from the modern periodicals, or, we can furnish French lithographs after the Watteau style, as are illustrated here.
The combination is produced in the Special 22" Machine Grade.
- INTERIOR No. 81 A Louis XV with characteristic landscape and garlands. (See also "Lay-out" VII.)
This decoration is made in the Special 22" Machine Grade.
- INTERIOR No. 82 In this illustration the idea of the outdoor suggestion of treillage is enhanced by the use of a grove of saplings which, with the suggestion of wild flowers and the distant river, give the atmosphere of the quiet country. (See also "Lay-out" V.)
The papers of this decoration are all of the Special 22" Machine Grade.
- INTERIOR No. 83 Here again the treillage is used to secure the out-door effect, and with the lilac used in this free manner the suggestion is at once that of the old-fashioned garden. The ceiling too shows one of the many effects possible in the use of treillage and a cloud effect. (See also "Lay-out" V.)
S-1772 is a Special 22" machine paper. The other designs of the illustration are 20" designs.
- INTERIOR No. 84 This severe treatment suggests the simplicity of the Japanese tea house—an effect which is enhanced by the distant boughs of peach blossoms. Note the effect of apparent distance secured by passing the bars of strong color across the composition, and also of "forcing" the perspective, as in the case of the beams under the eaves.
The papers illustrated are all of the Special 22" Machine Grade.
- INTERIOR No. 85 This decorative frieze with its three parts is, in its rendering, like some of the work at "Eaton Hall," the seat of the Duke of Westminster. It has two separate groups of figures, horses and dogs, and an additional part without figures, which forms an extension. These with two ten-inch bands produce a most impressive and very decorative frieze.
The high wainscot effect is in a simple bold heraldic style forming an agreeable contrast to the frieze. (See also "Lay-out" VI.)
All the papers of the decoration are of the Special 22" Machine Grade.
- INTERIOR No. 86 This illustration gives but an imperfect impression of the tapestry landscape effect to be secured by the use of these four parts and framing border.
The original "Tree" tapestry was produced by us for the Pan-American Exposition and consisted of two widths of pattern each matching upon itself, or upon the second part. The continued popularity of these two panels has induced us to add two other panels, which are so different in detail that, with their use in connection with the original panels, an immense variety of arrangements may be arrived at and all suggestion of repetition entirely lost. Each separate panel repeats upon itself as well as upon each of the remaining three.
The decorations of this illustration are 22" hand-made papers.
- INTERIOR No. 87 This Louis XVI. interior suggests some of the work done for that unhappy monarch at Versailles, tho the illustration fails to reveal the great delicacy of detail which appears in the high modeling of this pattern. The panels may be formed of practically any color, tho only one is shown by us for each set. The white or contrasting stiling with the raised ornamental mouldings and the hand decorated festoon of roses and leaves produce an effect of singular delicacy, besides being very accurate in period representation.
The papers of this illustration are hand-made.

INTERIOR NO. 88 This illustrates the possible use of several leathers of different character in producing a harmonious scheme. The frieze is formed of a decorative panel and an expanse of plain hide. By this arrangement the decorator can place the panel at the corners of the room or over doors and fill out the remaining frieze space with plain leather. The design is a direct copy from an old Spanish Baldachino and is most characteristic of this ancient ecclesiastical work.

The wainscot is an example of the Biedermeier style which is receiving so much recognition at the hour in the decorative world. It seems that the designation of BIEDERMEIER does not refer to an individual or originator but rather to a fanciful spirit who was supposed to preside over the affairs of the middle class Germans of the early 20's. A merchant of strict honesty and amiable dealing was "Biedermeier."

The decorative work produced in this spirit took on the frank simplicity and quaintness of all things Biedermeier, and whether it will find continued popularity or not, it is a refreshing note and we shall be none the worse for a little Biedermeier.

All the papers of this illustration are made only in hand leather finish.

INTERIOR NO. 89 The main wall panels of this interior are filled with an accurate reproduction of a fine example of old Spanish leather. The piece from which this leather paper was made belongs to the now famous collection in our possession and was made in Spain in 1730, and is in excellent preservation.

This pattern is also made on real leather and colored in lacquer on metal leaf.

The panels over the mantel are filled with a stamped leather pattern, which had its origin in two old Italian book covers. The frieze is a heavily marked leather with a decorative border framing the panels. This border was designed with a view to its being shortened when necessary to bring the square figures at desired locations. Where it is desired to supply the corners of a panel with the square figure, and at the same time distribute the remaining figures in the spaces between, the border may be cut at each square and the space between "taken up" by cutting.

The small nail pattern here shown is a ten-band border and will be found of the greatest value in all leather work.

All the papers of the illustration are made only in one hand leather finish.

THE
MATTHEWS-NORTHRUP
WORKS
BUFFALO CLEVELAND AND NEW YORK



18
86

